

The Study of Genius Loci from Rumoh Aceh Perspective at Museum Tsunami Aceh

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Architecture is a cultural phenomenon that affects and is affected by past events and phenomena. Each place has its own locality and uniqueness that distinguishes it from other places (genius loci). Technological developments should not make architects forget the value of wisdom and identity from a place in their work. Architectural works are realized by continuing cultural values and local traditions, but in harmony with contextual developments with the times so as not to limit creativity. The architecture of the Aceh house as an identity for the locality of the Aceh people reflects their religious beliefs, adaptation to nature, and social aspects of society. This study examines the object of the Aceh Tsunami Museum which has a reflection of the values and philosophy of traditional Aceh house architecture wrapped in a more modern concept in its design. The purpose of this study is to interpret the architecture of the Aceh Tsunami Museum as well as related physical and non-physical elements so that the level of genius loci can be seen from the architecture of Aceh traditional house. The research method used is descriptive-qualitative by presenting the analysis of objects based on the theory of genius loci. The conclusion obtained is that in designing architect tried to translate the essence of local wisdom into design values and principles. However, due to several factors such as the type of building, the function of the building, and other factors, the level of application of the genius loci concept is still very minimal. Meanwhile, architectural elements, visual images, user comfort, memory and fantasy in the museum have an influence on the creation of the spirit of place and atmosphere at the Aceh Tsunami Museum.

Keywords: Genius Loci, Spirit of Place, Aceh House Architecture, Local Wisdom, Local Tradition, Aceh Tsunami Museum

1. INTRODUCTION

One of the cultural artifacts resulting from the civilization of the human mind is architecture. Architecture is a cultural phenomenon that affects and is affected by past events and phenomena, where elements of the past influence today's life (Koentjaraningrat, 2005). One of them is the genius loci. It describes that each place has its uniqueness and character that distinguishes it from others. Along with the times and rapid modernization, all aspects of life have also developed, including architecture. Traditional

architecture as the nation's identity began to be abandoned and switched to a modern architectural style. The implication of local architecture into a new form is one of the efforts to maintain the archipelago's treasures in the context of architecture and design. Architectural work is realized per local cultural values but in harmony with technological developments that are contextual with the times. The adoption of local values and elements does not necessarily mean denying any existing changes, but by accepting them and integrating them into the present context to create an aesthetically holistic architectural

work (Philokyprou, 2014). Modern architecture can be shown without reducing and harming local architectural values. Locality elements and values that reflect cultural identity do not always have to appear in physical form but can be presented in design values and philosophy.

Aceh has a long history since a long time ago and leaves a collective memory that contains past experiences in the form of social identity which will also become the architectural image of the city in the future. In addition to its glorious historical journey and extraordinary tourism potential, Aceh even has evidence the enormity of the 2004 Indian Ocean tsunami. Banda Aceh and some parts of the coastal areas of Aceh were affected by the earthquake and tsunami that also gave a major impact on economic, social, political, and cultural entities in Aceh (Apridar, 2005). This enormous event made Banda Aceh global and attracted attention from the tourism and scientific aspects. History does not only exist and live in people's memories but also through architectural buildings that with their formation, it brings new meanings and identities, and one of which is the Aceh Tsunami Museum. The Aceh Tsunami Museum then continues to develop as a dark tourism destination which is quite popular and considered to represent Aceh's tourism destination.

The Aceh Tsunami Museum is a symbolic monument as a place to commemorate the biggest natural disaster phenomenon that Aceh has ever experienced in the form of a devastating earthquake and tsunami in 2004. This building holds various evidence of the enormity of the tsunami. The museum's design takes the basic concept of culture and traditional Aceh's elements stilt houses as examples of local cultural localities by responding to natural disasters. The substance of the design refers to the condition of Aceh in the past which describes belief in religion and adaptation to nature while maintaining the concept of modernity as a response to the urban context. The design and construction of the Tsunami Museum have a variety of philosophies which on each floor and space has its own philosophy that describes what a tsunami looks like through a unique design. The design concept of the Aceh Tsunami Museum is expected to provide an inner bond and understanding of the spatial experience in terms of public perception as architectural connoisseurs. Considering the success of an architectural work cannot be separated from the creation of external forms

(extrinsic) but also the message or meaning contained in the design (intrinsic) that provides functional and emotional satisfaction for visitors as architectural connoisseurs (Khalid and Helander, 2006).

This research is expected to form an understanding of the architectural interpretation of the Aceh Tsunami Museum as well as related physical and non-physical elements so that the level of genius loci can be seen from the architectural perspective of Rumoh Aceh. The existence of traditional Acehnese cultural and architectural localities that survive and are not eroded by time by following modernity that continues to develop from various aspects. More than that, the presence of the museum as a tourist icon for Banda Aceh, one of the memory generators of the past, must also be able to present something that can create an inner bond and spirit of place between individuals and sites.

2. LITERATURE

2.1 Genius Loci

Dilapidation survey and dilapidation report is very important to ensure building and its structure always in safe and good condition. Dilapidation surveys, also known as pre-construction condition surveys, are used to keep track of the status of a building before and after construction. While it is unlikely that the nearby development would cause structural damage, the inspection is being done as a precaution. A Professional Building Surveyor's survey report will aid building owners, contractors, and developers in the event of a damage claim, as the dilapidation survey report provides written data on the property's pre-construction condition (P-CON Building Surveyors, 2008).

Each place has its genius loci or spirit of place that can provide a sense to visitors which affects the relationship between one's soul and the place where one is standing. Architecture is not only synonymous with aesthetic value in the design of its form but also must consider the social and psychological aspects of users as architectural works' connoisseurs. The substance of the place is also associated with the spirit of a place, which means the spirit that generates energy in that place (Schulz, 1980).

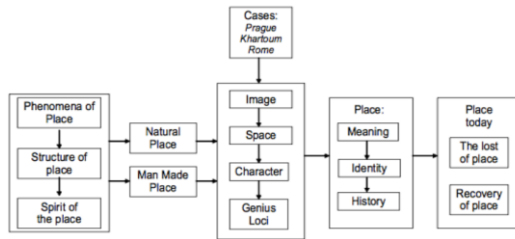


Figure 1: Genius Loci

Genius loci refer to a building's character or identity that gives the impression of a place (Garnham, 1984). According to Norberg-Schulz (1980), to be able to trace the genius loci in a place, the first step is to review the aspects of the image (image), space (space), and character (character) contained in the place. Image, character, and space are analyzed in relation to the historical aspects of the place with an approach to architectural elements based on the theory of genius loci on a scale of building, including the spatial scale (floor, wall, roof), openings, shapes, materials, colours, and the relationship between inside and outside.

2.2 Façade

The building facade is a physical element that has the most crucial role in determining the building's visual character and impression. According to Krier (1983), the facade is an architectural element that can voice the building's function and meaning. Facade components are composed of ground-floor zones, entrances as access and transition signs from public areas (exterior) to private parts (interiors), windows as air and light circulation that affect the creation of a building's character or image, walls that strengthen the character of a building through materials, textures and colours, roofs and building endings, and façade ornaments as the aesthetic value of a building that represents the architectural style.

2.3 Rumah Aceh



Figure 2: Rumah Aceh

The architecture of Rumoh Aceh has the characteristics of ancient Austronesian architecture where the house plans have a rectangular shape. The high type of stage and roofs have been proven to work in harmony and responsiveness to the local nature. The architecture of Aceh's rumoh is a manifestation of the harmony between religion, nature, and social society (Anggraini, 2015). Rumoh Aceh is in the form of a stilt with the proportions of the height of the columns being about 2.5-3 meters and the walls being about 1.5-2 meters high. Rumoh Aceh is designed high with wooden or bamboo poles, which are intended as protection from the threat of wild animals and floods. Rumoh Aceh uses a saddle with a roof ridge called du which is made from woven on meuria (thatch leaves) attached with rattan and divided into small parts (Hadjad et al, 1984).

The walls of Rumoh Aceh are made of wooden planks or bamboo slats to maintain ventilation in the house with the aim that air can enter through the cracks in the roof and walls. The walls of the traditional Acehese house are equipped with ornaments, which are the identity of the Acehese rumoh elements (Hadjad et al, 1984). Rumoh Aceh has an entrance called "pinto rumoh" with 0.8 meters wide and 1.8 meters high, even lower than the height of adults. The door to the Rumoh Aceh is located on the right wall of the front porch and is equipped with small windows and a large number of them. There are three windows on the east and west and three on the north and south sides. This large number of windows allows enough light and air to enter so that it is better for air quality and as an effort to maintain house materials so that they are durable (Hadjad et al., 1984).

In general Acehese houses apply striking colours such as yellow, beige, red, orange, and black with ornaments that represent the "face" or "character" of the occupants of the house, likewise for the Rumoh Aceh. In addition to supporting the beauty aspect, the ornament is also ventilation (cross ventilation because it is on two sides) and serves as a source of sunlight (Hadjad et al, 1984).

3. METHODOLOGY

This research is qualitative descriptive research with exposure to facts and phenomena.

The data were accumulated through direct observation of building elements and compiled based on the theory of genius loci Norberg-Schulz (1980). In addition, in-depth interviews were also conducted in the form of questions about understanding the context of the value of Aceh at the Aceh Tsunami Museum and experiences with the perceived atmosphere (spirit of place) and the desired atmosphere at the Aceh Tsunami Museum with the type of open-ended questions. The selection of informants had two groups of categories, namely (1) experts consisting of academics in the fields of architecture and cultural history, cultural science experts, architects, and (2) ordinary people representing visitors to the Aceh Tsunami Museum with a minimum number of visits of two to three times. The results of the interviews were then dissected using a thematic analysis approach, namely by connecting each keyword from the respondents' open-ended answers.

The visitor's perception is assessed based on the element of genius loci (spirit of place) and divided into three aspects, namely character, image, and space that is related to the architectural expression of the building, psychological factors, and historical values. The user's perception of what is seen and felt will affect the orientation of human interpretation of the meaning of a place. Research on the genius loci (spirit of place) aspect was carried out by in-depth interviews with 30 respondents who had made at least 2-3 visits. After the data from the respondents have been collected, the keywords obtained are then grouped and processed into several groups of categories to formulate aspects of genius loci (spirit of place). One respondent's answer consists of several variations of keywords that represent perceptions of the Aceh Tsunami Museum. In assessing a perception, identity is defined when the respondent can recognize, differentiate, and interpret an object well (Lynch, 1981).

4. ANALYSIS

Understanding an architectural product is not only by its outer elements and visual appearance but also by comprehensively understanding the purpose and design process so that every detail of form, space division, architectural elements, and design meaning can be understood (Rasmussen, 1964). The Aceh Tsunami Museum has the concept of 'Rumoh Aceh as escape hill' with the application of Islamic values, local culture, and tsunami abstraction as the main reference which

makes it an iconic building that has its own character and distinctive feature.



Figure 3: Illustration of the facade of the Aceh Tsunami Museum

Character: Identity and Uniqueness

The design of the Aceh Tsunami Museum is a representation of the culture and elements of Aceh's traditional stilt houses as an analogy to the locality of local culture. Belief in religion, adaptation to nature, cultural identity, and social aspects of society while maintaining the concept of modernity as a response to the urban context. The identity and character of the locality of Aceh do not appear immediately in physical form but the design principles and design philosophy. Aceh's identity can be seen on the first floor of the museum with is an open space with expressions of the form of the stage and under.

Along with its function as a public space, it is also maximizing the flow of water if a flood or tsunami occurs again. Another Acehese stilt house concept that is maintained is the application of columns at the bottom of the building, which functions as a protection against earthquakes and tsunamis. The concept of a house on stilts is also maximized to add aesthetic impression and visual elements to the building. These can be seen from the addition of column headings to the design of the pillars as a complement to the structure as well as adding to the impression of space in the building. The identity and uniqueness of a building are also reflected in the physical form of the ornament. Ornaments on a building are related to the identity and character of the building, which is related to aspects of historical locality, culture, and place. Usually, in government and public buildings, ornaments become relevant to introduce the uniqueness of the locality or the surrounding environment.

The application of the concept of Acehese cultural identity at the Aceh Tsunami Museum is also applied to the double facade of the museum.

Where the ornament motif expresses the diversity of Acehese culture, which is analogous to the Saman dance movement. In the design process, the architect went through a long process of exploring and visualizing the concept of the saman dance into a design form. The conception of the Saman dance on building facade elements is an example of the implementation of metaphorical architecture, which illustrates the concept of kinship among humans (*hablumminannas*) in Islam. This exterior appearance visualizes the diversity of Acehese culture and substances to help each other's, such as the bonds in the Saman dance. The filigree impression of the museum's double facade (a combination of massive and void fields) is a reflection of the woven walls of Rumoh Aceh.

Where sunlight penetrates the building through the secondary skin made of GRC board. Secondary skin with the philosophical motif of the saman dance creates a shadow with a poetic impression on the space in the museum. In his work, the architect gives a lot of aesthetic images of shadow illusions by playing in architectural formations and lighting that gives architectural aesthetic character and creativity that can not only be seen but can be felt. The allocation of the spatial arrangement on the Aceh rumoh building plan is in harmony with the placement of the rooms at the Aceh Tsunami Museum, where both have spaces that are arranged symmetrically and have a center or focal point as the main room in each building.

The allocation of the spatial arrangement of the Aceh rumoh is also found in the Aceh Tsunami Museum which divides the room into three groups of rooms with the layout of each room designed sequentially by applying the storyline concept. Visitors will enter through the space of fear (tsunami hallway) as an interpretation of the front veranda (*seuramoe keu*) at Rumoh Aceh and into the prayer well room as the core of the Aceh Tsunami Museum building (*tungai*).

Image: Interpretation of Tsunami history and memory

History and memory give their color and image on the impression of a place. Image is one of the things that shape identity in the face of architecture. There is no architecture without image (Arif, 2008). Banda Aceh as the city of the tsunami and the Aceh Tsunami Museum is a memorial building that was built as a tribute to the

victims of the Tsunami. The building also reminisces memories of the enormity of the tsunami. Some respondents thought that the building was a silent witness to the important journey of Aceh. In simple terms, the meaning of the image on an architectural object can be seen in the shape of the building and building components. Every visitor has various images and perceptions from one another. Most of the local immigrants have an affinity for memory and religious thinking, which means that local guests have their perceptions according to their old stories of experiencing a disaster and become a location for remembering the incident and praying.

Migrants from outside the region are more related to the emotive aspect, where migrants have a feeling of amazement, fascination, and so on. But international migrants are more inclined to a perception of information, namely knowledge and education. The assessment and imaging produced by each individual for an object are different due to the respondent's point of view and background on the events he or she experiences. Image is also related to the respondent's memories and perceptions that make an impression on an event or major event in the past.

Space: A place to remember

By verbatim, the construction of the Aceh Tsunami Museum as a monument to commemorate the Tsunami disaster in 2004 fulfills the architectural principles as a tool to remember (Quantrill, 1986). Through the unique design of the Tsunami Museum building, it is hoped that it can create an inner bond of understanding about the experience of space in terms of public perception as architectural connoisseurs. Note that the success of an architectural work cannot be separated from the physical quality and its relationship with humans as users of space. Spirit of place indirectly has implications for the subconscious of visitors related to aspects of emotion and perception. The architect is responsible for incorporating ideas as a form of real solution into the structure. Architects must understand how structure and interior must blend well to play up the mood of the visitor.

The spatial dialogue and zoning at the Aceh Tsunami Museum is a small example of the embodiment of architectural re-contextuality where the spatial allocation is designed using local principles but with global formations that still emphasize the spirit of the place to maintain

continuity between form, space, and context. Where the design of the spaces of the Aceh Tsunami Museum also applies the principles of traditional architecture with the embodiment of the outer space (yard), the transitional space (under), and the inner space.

To reminisce visitors' impressions and memories of the Tsunami event, the layout of each room in the museum is designed sequentially by applying the concept of a storyline which aims to generate psychological perceptions of visitors about the Tsunami event that is presented through textures, lighting, and the atmosphere of the room. The space in the Museum is divided into three zones, namely spaces of memory, spaces of hope, and spaces of sorrow. The form of architecture, building interiors, and materials play a crucial role in presenting the meaning of place and spirit in a place.

Genius Loci Study at the Museum Tsunami Aceh

The uniqueness of an architectural object is created from the elements that make up the building. These elements then form the user's perception of an architectural object. This thought is present through the similarity of elements, repetition or pattern, the proportion between elements, scale, and balance of elements that create uniqueness in a building. The repetitions of elements' arrangement also play a role in presenting its own identity to the building.

Boundary

The building scale indicator consists of space which is a three-dimensional indication that forms a place. Space is divided into existential space, namely space that is formed from the human experience of the view of life and its environment and architectural space is a form of space from a place itself. The research was conducted by tracing the elements of the building's scope which include the feet (floor), body (walls), and head (roof). Each element has a philosophical meaning and contributes to the preparation of the building form. The floor plan of the Aceh Tsunami Museum is an analogy of the epicenter or tsunami wave whirlpool which is also a warning of the danger of a tsunami.

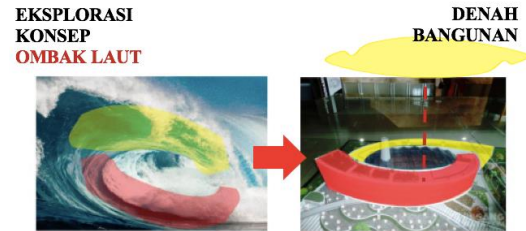


Figure 4: Museum Tsunami Aceh design concept

The masses transformation is expressive and dynamic as outlined in the facade of the Aceh Tsunami Museum building which is an analogy of a ship on the roof of a house. The architect wants to bring visitors to reminisce and feel the power of the big waves of the tsunami through the concept of a ship crashing ashore. However, the Aceh Tsunami Museum is equipped with columns as an interpretation of the rumah Aceh concept.

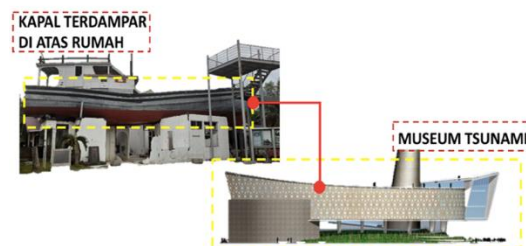


Figure 5: Illustration of the facade of the Aceh Tsunami Museum

Besides the tsunami context, the Aceh Tsunami Museum also represents the concept of Aceh's stilt houses. When reviewed from the whole, the Museum looks elongated with the usage of columns which modularly arranged to represent the basic shape of the Aceh rumah building.

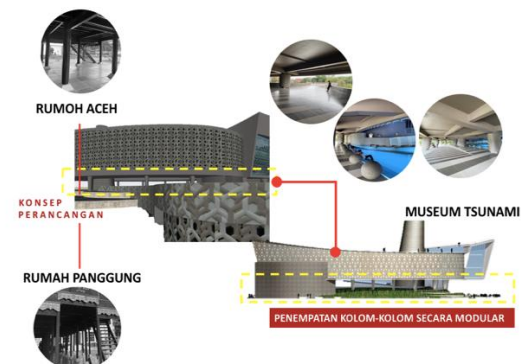


Figure 6: Illustration of the facade of the Aceh Tsunami Museum

The application of the Acehese cultural locality concept at the Aceh Tsunami Museum can be found on the double facade. Where the ornament motif expresses the diversity of Acehese culture which is manifested in the Saman dance movement which is explored with modern materials so that it is fit the present context. Although with different cultural manifestations, this is considered could bring up the image or identity of the Acehese people as a spirit of sustainability value, because it is restated from something that is already known by the wider community.

Known from the design process that the architect went through a long process of exploring and visualizing the concept of the saman dance into a design form. The concept of Saman dance on the building facade is an implementation of metaphorical architecture, in which this Saman dance describes the relationship between humans in Islam (hablumminannas). This exterior appearance visualizes the diversity of Acehese culture and reflects the symbol for mutual help such as the philosophy of the Saman dance.

The ornamentation principle of the Aceh Museum fulfils one of the rules of genius loci, namely being responsive to the climate and environmental conditions around the site. In addition to functioning as a visual element of the building, the lattice on the secondary skin synergizes with Indonesia's tropical climate as a support for visual and thermal comfort in the interior of the museum.



Figure 7: Ornamentation of Museum Tsunami Aceh

In terms of the shape of the roof, the Aceh Tsunami Museum has absolutely nothing in common with the Rumoh Aceh, where the Aceh Tsunami Museum uses a non-concrete and polycarbonate roof. The expression of the top of the Aceh Tsunami Museum dominantly adopts a modern architectural style.

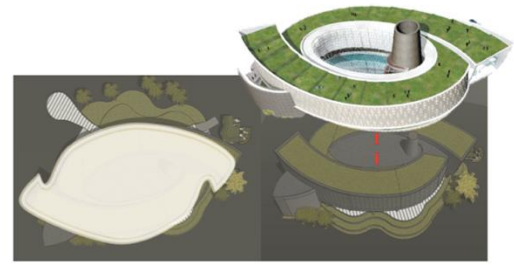


Figure 8: The roof of the Museum Tsunami Aceh

Character analysis of genius loci elements



Figure 9: Museum Tsunami Aceh

Based on the genius loci theory, a character is the attributes of a space, which includes aspects of light and air in the space (entrances and windows), colour, material, and the relationship between outside and inside. The character of a space is also shaped by the scope of user activity in it. In contrast to the Rumoh Aceh which is designed with a lower door height than adults, the Aceh Tsunami Museum, which is designed as a public facility, is designed with a sufficient height to facilitate circulation access for visitors.

In addition, the differences are also clearly visible in terms of the use of materials. Rumoh Aceh uses a wooden door, while the Aceh Tsunami Museum uses a glass door with an aluminum frame. The main entrance leads visitors to the "space of fear" corridor with a length of 30m and a height of 23m which is the initial access to the museum. The "space of fear" aisle was designed with the concept of high tsunami waves depicting the fear of the tsunami victims at that time. The narrow entrance philosophy implies the concept of a door in Rumoh Aceh, where visitors would experience a small room first before entering the more spacious main room.

Reviewed from the use of windows and ventilation, no similarity was found between Rumoh Aceh and the Aceh Tsunami Museum. Where Rumoh Aceh uses a comb window with

wood material on each right and left side. Meanwhile at the Aceh Tsunami Museum, light and air do not enter through the windows, but through an open space on the first floor which consists of columns and is not walled. Based on the analysis, there are no color similarities between the Rumoh Aceh and the

Aceh Tsunami Museum. The Aceh Tsunami Museum carries modern colors that are more neutral, such as dark gray and light gray. Reviewing the used materials, the Aceh Tsunami Museum uses plaster bricks, reinforced concrete, and GRC board glass walls. While on the floor material, there are a few similarities where the connecting bridge in the atrium room uses wooden planks. However, the floor material in almost every room is dominated by the use of ceramic and granite materials. The setup of the outer space and the indoor space at the Aceh Tsunami Museum has an interconnected continuity.

Interaction is directly applied to the air and lighting coming from the room outside. It can be seen in the interior design of the room that uses transparent materials such as glass in interacting with the outside environment, even indirectly. Lighting from the sun penetrates through the secondary skin made of GRC board with the philosophical motif of this saman dance which produces an illusionary shadow that gives a poetic impression on the museum's space. The open atrium space also integrates the building so that it gives the impression of being connected with the outside. There is one bridge through the pool that gives a semi-outdoor impression to the building.

Landscape exploration is also seen on the rooftop which uses a roof garden and the garden that optimizes the use of vegetation in the outdoor area. This public open space is designed to respond to the urban context that visitors can reach and use at any time. This public open space is designed to balance the scale of humans and buildings. In addition, the use of colour and space composition also influences on response to the outdoor space. The use of colour gives a unique character and visual influence on an architectural object. The use of neutral colours at the Aceh Tsunami Museum gives a sense of calm and coolness so that it brings a unique atmosphere to visitors.

Genius Loci analysis of Museum Tsunami Aceh

Based on the results of the interviews, almost all the 30 interviewees were not able to interpret the form of Acehness locality values contained in the Aceh Tsunami Museum. This means that common people, people who have no knowledge and connection with the fields of architecture and Acehness culture, have not been able to translate the essence of local wisdom that architects have already brought into designs. They tend to interpret the Aceh Tsunami Museum building as a building that tends to be modern, majestic, monumental, and historic. Insights and views of the common people about cultural values at the Aceh Tsunami Museum are very minimum and can even be said to be almost lacking. Only 5 respondents (17%) know the identity of Aceh through visual messages contained in the Aceh Tsunami Museum building by the ornamentation.

Humans as visual creatures tend to be emotionally faster in responding to details on a physical element of a building. The philosophy of the Saman Dance on secondary skin details enriches the uniqueness of the design because it is related to art and culture as a legacy from the past. Humans tend to look for a focal point in assessing a composition of forms. The secondary skin on the Aceh Tsunami Museum building also functions as a point of interest in the composition of the building mass, emphasizing the facade of the Aceh Tsunami Museum.

The strong character of the building can be interpreted visually by visitors. Note that there is a need for education about the cultural and architectural values of Aceh, especially to the people of Banda Aceh itself so that they can better understand the architectural elements and characteristics of the Aceh Tsunami Museum. Cultural values that are explored in the design play a role in creating the behaviour of people who can appreciate and value local culture. Visual images in architecture can revitalize cultural values so that they can continue to be realized so that the spirit can go continuously.

Most visitors have a close relationship with the perception of collective memory that is focused on the Tsunami mourning event, which means that this perception is based on past events or memories when experiencing a disaster, either directly or indirectly. Based on the diagram above, most of the visitors' perceptions of the image of the Aceh Tsunami Museum are sad, which is 50% (15 people). The sadness is caused by many things, ranging from separation from family, being carried away by the water current, despair of

looking for a lost family, to the loss of a family member whose body has not been found until now. As many as 6 respondents (20%) are still traumatized by the incident and as many as 6 respondents (20%) still recall memories of grief when visiting the Aceh Tsunami Museum.

Another perception is also related to the emotive aspect. From a total of 30 visitor respondents, 2 respondents (7%) were amazed and fascinated by the splendour and uniqueness of the design. They also had an interest in its unique design that cannot be found in other buildings in Banda Aceh. They are people who were not affected by the tsunami and only heard about the tsunami from stories and news on television. The assessment and imaging produced by each individual for an object are different due to the respondent's point of view and background on the events he or she experiences.

The Aceh Tsunami Museum not only offers visitors the experience and atmosphere of space, but also the atmosphere of time, where when visitors visit the Aceh Tsunami Museum, their memories will be recalled back to the great disaster 17 years ago, both of which are invisible, but can be felt by human perception. The memories and elements attached to the museum become a trigger to imagine what happened actually when the devastating wave hit Aceh and its surroundings.

The space at the Aceh Tsunami Museum is designed with a sequenced approach by applying the concept of a storyline that aims to generate psychological perceptions of visitors about the perception of the Tsunami event that is delivered through textures, lighting, and the atmosphere of the room. In addition, the essence of the Rumoh Aceh space concept which consists of an upper room as a private space and a lower room as a public space is also transformed into a spatial space in the Aceh Tsunami Museum. But common people who do not have a cultural and architectural background have not been able to interpret this kind of thing.

Based on the results of interviews with visitors, as many as 33% (10 people) when asked about the impression they felt in the room, discussed the memory of the tsunami mourning considering that the Aceh Tsunami Museum is also one of the most popular dark tourism destinations in Aceh. From a series of interview questions addressed to 30 visitors to the Aceh Tsunami Museum, it can be concluded that the

architectural expression of the Aceh Tsunami Museum building is a symbolic building, monumental, and a medium of learning. Different responses from each visitor form different behavioural responses, too.

5. DISCUSSION & CONCLUSION

A dilapidations survey is a thorough examination and assessment of a building's current state, from its physical structure and systems to issues such as furnishings and general wear and tear (Bradley-Mason, n.d.). The significant of doing this survey was very wide in give a purpose to various parties. According to the Norberg-Schulz concept (1980), the Aceh Tsunami Museum as a 'place' must be able to reflect meaning, identity, and history in the application of its design.

The Aceh Tsunami Museum as one of the historic buildings in the city of Banda Aceh provides local uniqueness in the aspects of image, space, and character by reinterpreting the architectural philosophy of Rumoh Aceh into the modern architecture concept. At the Aceh Tsunami Museum, the level of the tsunami image and the character of Aceh's identity influence each other on the principles of exterior and interior design of the building. However, in principle, most common people (who do not have a cultural and architectural background), are not fully able to interpret the essence of Acehnese values in museums.

In its design, the architect tries to interpret the essence of local wisdom into design values and principles. However, due to factors such as the type of building, the function of the building, and other factors, the level of the Genius Loci application concept is still very minimum. It is only found in the principle of a stilt house on the escape hill and in the double facade of the museum which analogizes the movement of the Saman dance. Reviewing from the elements of proportion, material, color, and orientation, they do not represent Aceh's traditional architecture at all. Instead, the Aceh Tsunami Museum applies modern architectural forms by using fabricated materials and colors.

Research on the Genius Loci at the Aceh Tsunami Museum provides a new representation of the local uniqueness of the Aceh Tsunami Museum as an urban public space that meets architectural concepts as part of a socio-cultural interaction (Ekomadyo, 2019). This adds to the

enrichment of the study of Genius Loci, which until now is still a few in number and is expected to help in the development of public buildings in a city that is full of value and meaning by paying attention to the emphasis on the human experience. As the Aceh Tsunami Museum has its meaning, identity, and history which makes it a monumental museum, and also architecture has regained its meaning as an expression of meaning and experience of human life so that the buildings are not only iconic but also have their own characteristics and peculiarities.

These characteristics become the spirit of the Aceh Tsunami Museum. Everyone has a different perspective in interpreting the message conveyed by the architect in the form of his design, which is usually influenced by factors such as background and the past. It is also undeniable that in the interpreting of design there will be many processes of polysemy (having several meanings), considering that the design object is related to the culture of a region.

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